


Grade 7 Integrated Language Arts Unit	
Lesson 2: The Faces of Homelessness	
<p>Connections to Financial Literacy</p> <p>In this lesson, students will explore homeless through images, text and dramatic role play. Through this lesson students will develop a sense of empathy for those who are homeless and consider the many factors that may have contributed to their unfortunate financial situations. In developing a better understanding of and a sense of empathy toward those living in extreme poverty, students will “develop the habits of mind and heart that are necessary for good citizenship” (<i>A Sound Investment: Financial Literacy Education in Ontario Schools</i>, p. 5).</p> <ul style="list-style-type: none"> • social, ethical and environmental implications of financial decisions; • active citizenship 	<p>Lesson 2 integrates:</p> <ul style="list-style-type: none"> • Language Arts <ul style="list-style-type: none"> ○ Oral Communication ○ Reading ○ Writing • The Arts <ul style="list-style-type: none"> ○ Drama
Curriculum Expectations	
Language Arts	
Overall Expectations:	Specific Expectations:
<p>Oral and Visual Communication</p> <p>2. use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes</p>	<p>Interactive Strategies</p> <p>2.2 demonstrate an understanding of appropriate speaking behaviour in most situations, adapting contributions and responses to suit the purpose and audience</p> <p>Clarity and Coherence</p> <p>2.3 communicate orally in a clear, coherent manner, using a structure and style appropriate to both the topic and the intended audience</p>
<p>Reading</p> <p>1. read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning</p>	<p>Extending Understanding</p> <p>1.6 extend understanding of texts, including increasingly complex or difficult texts, by connecting the ideas in them to their own knowledge, experience, and insights, to other familiar texts, and to the world around them</p>

		Analysing Texts 1.7 analyse a variety of texts, both simple and complex, and explain how the different elements in them contribute to meaning and influence the reader's reaction Responding to and Evaluating Texts 1.8 evaluate the effectiveness of both simple and complex texts based on evidence from the texts
Writing 2. draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience	Form 2.1 write complex texts of different lengths using a wide range of forms Point of View 2.5 identify their point of view and other possible points of view, evaluate other points of view, and find ways to acknowledge other points of view, if appropriate	
The Arts		
Overall Expectations:		Specific Expectations:
Drama B1. apply the creative process to process drama and the development of drama works, using the elements and conventions of drama to communicate feelings, ideas, and multiple perspectives	Creating and Presenting B1.1 engage actively in drama exploration and role play, with a focus on examining multiple perspectives related to current issues, themes, and relationships from a wide variety of sources and diverse communities B1.3 plan and shape the direction of the drama by working with others, both in and out of role, to generate ideas and explore multiple perspectives	
Learning Goals		
<p>At the end of this lesson, students will know, understand and/or be able to...</p> <ul style="list-style-type: none"> • make connections between their understanding of the term poverty developed in Lesson 1 and the texts examined in Lesson 2; • develop an understanding of homelessness; • develop a sense of empathy through role play; • connect information in the text to their own ideas and insights when developing and role playing a character from the story. 		

Instructional Components and Context		
Readiness & Instructional Strategies	Terminology	Materials
<p>Students should have experience with the following drama strategies in other contexts:</p> <ul style="list-style-type: none"> Overheard Conversations Voices in the Head Teacher in Role Writing in Role <p>Drama Strategies:</p> <p>Role Playing/Role Play An instructional technique in which a student and/or the teacher acts the part of a character in an imagined situation, usually in order to explore the character's thoughts, feelings, and values.</p> <p>Overheard Conversations A convention in which the students, role playing in small groups, "listen in" on what is being said by different characters in the drama. A signal is given to freeze all the groups. Then each group in turn is "brought to life" to continue its improvisation while the other groups watch and listen.</p> <p>Voices in the Head A convention used to deepen students' understanding of a conflict or a difficult choice facing a character in the drama. The student representing the character remains silent while others standing behind speak out to express the thoughts and feelings the character might be experiencing at this point.</p>	<p>Trespassing: to enter a property without permission</p> <p>Loitering: the act of remaining in a particular public place for a protracted time. Under certain circumstances, it is illegal in various jurisdictions.</p> <p>Empathy: The capacity to "step into the shoes" of another and to understand and appreciate that person's experiences and circumstances. Empathy is developed through role play, reflection, writing in role, and viewing and discussing plays, stories, and films. The ability to empathize with characters in drama is a fundamental aspect of building role/character and is essential to skill development.</p>	<p>Minds On</p> <ul style="list-style-type: none"> Grade 7 Appendix 2-1: Faces of Homelessness slide computer LCD Projector or coloured copies of printed slides Chart paper with title "Possible Reasons for Homelessness" Post-It Notes Cue cards Grade 7 Appendix 2-2: Discussion Checkbric <p>Action</p> <ul style="list-style-type: none"> <i>Fly Away Home</i>, by Eve Bunting Grade 7 Appendix 2-3 : Overheard Conversations Scenario Cards Grade 7 BLM 2-1: Homelessness Inquiry Questions <p>Consolidation</p> <ul style="list-style-type: none"> Student Reflection Journal <p>Picture Book, <i>Fly Away Home</i> by Eve Bunting</p> <ul style="list-style-type: none"> ISBN-10: 0395664152 ISBN-13: 978-0395664155  <p>Synopsis: <i>Fly Away Home</i> is a story about Andrew and his father who are homeless. The two spend day to day in the</p>

<p>Teacher in Role A teaching strategy in which the teacher provides input into a drama activity by taking a role in the drama instead of commenting from outside the process.</p> <p>Writing in Role Writing done from the point of view of a character in a drama in order to deepen the writer's understanding of the character and create or develop scenes that reflect this understanding. Some examples of forms that may be used include diaries, letters, and reports on specific events that indicate the character's responses to those events. (The Ontario Curriculum Grades 1-8: The Arts- Revised)</p> <p>Instructional Strategy:</p> <p>Think-Pair-Share is a strategy designed to engage all students in thoughtful reflection and participation in classroom discussions. Students are asked a question or topic of discussion to consider. Students are provided individual <i>think time</i>, before sharing their thoughts with a partner. After the partner groups have discussed their responses, the teacher asks volunteers to share their thinking with the larger group.</p>		airport, moving from terminal to terminal hoping to never be noticed.
<p>Minds On</p> <ul style="list-style-type: none"> ♦ Establishing a positive learning environment ♦ Connecting to prior learning and/or experiences ♦ Setting the context for learning 		
<p>Lesson Description</p>	<p>Notes to teacher:</p>	
<p>Whole Class</p> <p>Students view images of people “Faces of Homelessness” (see attached Slide)</p> <ul style="list-style-type: none"> • view slide on LCD projector as a whole class, or offer coloured copies of slide to smaller 	<div data-bbox="829 1724 886 1776" data-label="Image"> </div> <p>Differentiated Instruction The teacher may will need to carefully consider, based on knowing the group of students, whether to allow students to choose their own partners or to pre-determine partner groupings prior to the</p>	

groups of students

Teacher poses the question:

- “Who in these images do you think is homeless? How do you know?”
- Using **Think-Pair-Square-Share** strategy, students are provided time to think individually about their own responses to the question posed by the teacher (**Think**), and then join together with another individual to share their thoughts on the question posed by the teacher (**Pair**).
- After a few minutes, have two partner groups join together to make a small group of four (**Square**) and continue to share their thinking orally.
- After the groups have had some time to share their thinking and exchange ideas, invite volunteers to share their thoughts with the entire group (**Share**).
- After the students share their thoughts, the teacher reveals that **all** of the people in the images are homeless.
- The teacher then asks the students:
 - “What does it mean to be homeless?”
 - “Why do you think some people are homeless?”
- Repeat the **Think-Pair-Group-Share** strategy.
- On a chart paper the teacher writes “**Possible Reasons for Homelessness**”.
 - Students, in their groups of four, record possible reasons for homelessness on Post-it Notes.
 - Students bring completed Post-it notes up to the chart paper and begin to organize the “like ideas” together (i.e. those that are similar will be clustered together).

activity.

Picture weblinks:

- 1) http://www.enotes.com/topic/Homelessness_in_Canada
- 2) <http://socialactionma.wordpress.com/2011/02/>
- 3) <http://chicago.s408.sureserver.com/what/outreach>
- 4) <http://www.theglobeandmail.com/news/opinions/editorials/canadas-broken-promise/article2221508/>
- 5) <http://ca.news.yahoo.com/blogs/dailybrew/government-cuts-could-increase-risk-women-homelessness-vwca-201921345.html>

A_{for}L Assessment **for** learning


The teacher circulates around the room to monitor the partner and small group conversations.

The teacher is encouraged to join in the conversations of those who are struggling and ask further questions to push the students' thinking

A_{of}L Assessment **of** learning

The teacher may want to collect some observation/conversation data at this time using the BLM: Discussion Checkbric (**Grade 7 Appendix 2-2: Discussion Checkbric**)

A_{for}L Assessment **for** learning

	In allowing each group to generate their own ideas and cluster the like ideas, it will reveal common beliefs about homelessness, possibly reveal some biases, as well as provide the teacher with an understanding of what the students already know about homelessness.
Action <ul style="list-style-type: none"> ♦ Introducing new learning or extending/reinforcing prior learning ♦ Providing opportunities for practice and application of learning (guided → independent) 	
Lesson Description	Notes to teacher:
<p>Drama Structure for <i>Fly Away Home</i></p> <p>Teacher reads aloud to the students, <i>Fly Away Home</i>, by Eve Bunting</p> <p>Read to the end of page 22:</p> <div data-bbox="211 850 747 1123" style="border: 1px solid black; padding: 10px; margin: 10px 0;"> <p><i>Sometimes passengers don't tip. Then Denny whispers,</i></p> <p><i>"Stingy!" But he doesn't whisper too loud. The Medinas understand that it's dangerous to be noticed.</i></p> </div> <p>Drama Strategy: Overheard Conversations</p> <p>Divide the class into 4 groups:</p> <ol style="list-style-type: none"> 1. Homeless people in the airport (i.e. Andrew and his father, the Medina family, Idaho Joe, Annie Frannie and Mars Man) 2. Security guards who are on the lookout for Homeless people "trespassing/loitering" in the airport 3. Airport restaurant and Shop Owners who are starting to recognize the homeless people as familiar faces who are regularly at their shops. Some are becoming suspicious and do not want the homeless in the airport, some are aware of the homeless situation and are glad the people are safe and off the streets, while others are completely unaware of the homeless situation at the airport. 4. Families in the airport coming and going on vacation. They are completely unaware 	<div data-bbox="828 1197 885 1249" style="text-align: center;">  </div> <p>Differentiated Instruction</p> <p>The person who assumes the role of Andrew's father is volunteering for a very low risk role (as this person's job it to remain silent, on a chair for the duration of the activity), yet allows hesitant/introverted students to still be actively involved in the drama.</p> <p>The students are able to choose if and when they would like to join the drama (they also have the option to remain part of the audience).</p> <p>Students can develop their own ideas by building on the ideas of others.</p>

of the homeless situation and are focused only on their trips.

Note: hand out **Role and Scenario Cards** to designated groups of students (**Grade 7 Appendix 2-3: Overheard Conversations Scenario Cards**)

Read to the end of page 25:

“Will we ever have our own apartment again?” I ask Dad. I’d like it to be the way it was, before mom died.

“Maybe we will,” he says. “If I can find more work. If we can save some money.” He rubs my head. “It’s nice right here though isn’t it, Andrew? It’s warm. It’s safe. And the price is right.

Drama Strategy: Voices in the Head

Before beginning the Voices in the Head strategy the teacher will need to set the stage for the drama. The teacher may say the following, to prompt the students before beginning the drama strategy:

We know that Andrew and his father have been in the airport for some time. We have also found out that Andrew’s mother has died. His father continues to work as a janitor and is saving money for a home. Due to these circumstances, he is under a lot of stress. What thoughts might be in his mind? For instance, what does he think when his young son asks him “Will we ever have our own apartment again?” Let’s consider what the voices in his head might be saying.

- The teacher selects one student to assume the role of Andrew’s father. This student sits on a chair in front of the students (for this activity, entire class could be seated in a circle or on a carpeted space on the floor). For the purpose of the drama, “characters” should be either at the front of the group or in the centre of the group.
- It is recommended to have a maximum of 3 students at one time behind the seated character speaking their thoughts

- Students can enter the drama whenever they have their own ideas to add. Depending on the students' experience with the strategy, the teacher may want to control who enters and exits the drama. Once students are versed in this strategy, they are invited to enter whenever they like. They may stand beside a person who is already in the drama to indicate that they have an idea to share, the person in the existing drama will exit the drama, allowing space for the new person to enter.

- Teacher continues to read until pg. 30:

Sometimes I watch people meeting people.

"We missed you."

"It's so good to be home."

Sometimes I get mad, and I want to run at them and push them and shout, "Why do you have homes when we don't? What makes you so special?" That would get us noticed, all right.

Repeat **Voices in the Head** Strategy, but this time as Andrew.

The teacher may want to set the stage by saying:

We know that Andrew has had the experience of living in an apartment with his dad and his mother, before she died. We know he often feels angry watching families come and go from the airport. We also know that his father plans on sending him to school soon.

With all of these emotions and changes coming up, what might the voices in his head be saying?

Read to the end of the story.

Note: Through the previous drama activities (i.e. **Overheard Conversations** and **Voices in the Head**), the students have an opportunity to role play which supports skill development for **Writing in Role**.

Writing in Role

- Provide each student with a cue card to write on
- The students will write in role as Andrew's father
- The teacher prompts the students by saying :
Andrew's father has been keeping a journal the entire time they have lived in the airport. His journal is a place where he talks about his day, his stresses, his plans for the future, his dreams, and where he reveals his deepest emotions. Imagine that you are Andrew's father and write a page that might be found in his journal.
- Provide time for the students to write (about 10-20 min.)
- Even if the students are not finished at the end of the designated time, have them stop their writing.

Sharing the Writing

- Students will read their letters to the class using a **Voice Over Technique**.
- Students are given the choice, when reading their own journal entries, to begin reading anywhere in their text. They may decide to read right through their entry, repeat one sentence, phrase or even simply one word.
- Students will put their heads down on their desks.
- The teacher taps one student on the head to begin reading (this student will not stop reading until another voice is heard)
- The teacher will tap another student on the head.
- Once a second voice is heard, the first reader stops reading. (The voices should overlap one another) ~ **Voice Over Technique**
- Repeat tapping students until you feel the drama is complete or until all students have had a chance to share a part of their entry
- The teacher may decide to go back to a student who has already read more than once.



Differentiated Instruction

Providing the students with a cue card to write on for the drama will support those students who may be reluctant to write since the task of filling a cue card will seem more manageable than the task of filling an empty page. The use of a smaller sized cards helps to set each student up for success. Students are more likely to engage in the drama activity if they feel they can be part of the activity.



Differentiated Instruction

It is a good idea to allow students to select a signal (e.g. 'hands over their head') to indicate to the teacher that they are not comfortable entering the drama. This signal will indicate to the teacher not to tap that student during the reading. Once these students feel comfortable and ready to join, they may decide to stop the signal and the teacher can then select the student to read. It is not necessary that every student reads their journal entry. They will still be actively involved in the drama by listening to the entries of others.

Consolidation

- Providing opportunities for consolidation and reflection
- Helping students demonstrate what they have learned

Lesson Description**Notes to teacher:****Reflection on the Drama and Themes of the story through discussion.**

Take time to have the students engage in a class discussion. Use the **Think-Pair-Share Strategy** during the discussion. This will allow every student to be engaged in the conversation, even if they are not called upon in the large group:

- *Why would Andrew and his father have chosen to live in the airport? What other locations might they have chosen?*
- *What are some possible reasons they might not be taking advantage of social services to assist them in finding a home?*
- *In what ways are Andrew and the bird trapped in the airport alike? Why do you think the author included the bird in the story? Would selecting a different animal to be trapped have had the same impact? (Note: the teacher may want to re-read this page in the story).*
- *How does the author engage the reader's sympathy for Andrew and his father?*
- *After hearing Andrew and his father's story in "Fly Away Home", how has it changed or confirmed your opinion of homeless people? Explain.*

Follow up Activity:**(Grade 7 BLM 2-1: Homelessness Inquiry Questions)**

Student will be given the opportunity to demonstrate what they have learned, by completing an inquiry, based on one of the following questions/scenarios:

- 1) In the story Andrew and his father do not seem to be receiving any help from government services such as welfare. Research the accessibility and eligibility requirements for welfare in your

**Differentiated Instruction**

Teacher will be providing choice by allowing students to select one of three options for inquiry (DI Content – student interest). In addition, students could choose how they will collect their information (e.g. internet, telephoning an agency for information on service ~ DI Process)

The inquiry may be done independently or in partner groupings.

**Assessment as learning**

Opportunity to Co-construct Criteria with the

community. What would Andrew and his father have to do to receive these services?

2) Many homeless individuals like Andrew and his father exist in our community. Research what services, shelters and/or resources there are for the homeless in our local community.

3) Andrew and his father continually talk about the importance of not being noticed. If they are, they will be removed and possibly face charges. Research the terms *loitering* and *trespassing*. Imagine that Andrew and his father are living at your local airport. Investigate the laws surrounding these terms and determine if in fact they are doing either by living in the airport. Based on your research, would these individuals face legal prosecution? Based on your personal feelings, do you agree with these findings?

The Critical Question

How might I use my understanding of poverty to engage in active citizenship?

- Remember to draw the students attention to the Critical Question at the end of the lesson.
- Provide time for students to record any new thoughts and ideas in their Reflection Journal.

students

'What makes a good response to an inquiry question?'

Possible criteria may include:

- All components of the question are answered accurately
- Students consult more than one resource in their inquiry

A_{or}L Assessment of learning

The teacher can use the co-constructed criteria as a checklist to indicate those who have 'Met' or 'Not Yet Met' the criteria for answering their inquiry question.

Teachers may refer to the Achievement Chart Categories in the *Ontario Curriculum Language Arts* document to determine the levels of the 'Met' and 'Not Yet Met' student responses.

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